

The Hillandale News

The official journal of the

The City of London Phonograph and Gramophone Society

inaugurated 1919

No. 91

AUGUST, 1976

YOU WANT SOMETHING

to amuse you during the Winter evenings, or you have some friends to whom you wish to make a small gift; well, then, **CAN YOU THINK** of anything that will give more pleasure than a Talking Machine.

A TALKING MACHINE gives pleasure not only to one, but to all the members of the family, and is also an excellent way of entertaining your friends when they come to see you.

WE RECENTLY put upon the market a Phonograph, which we called the "Coronation Model," and every single one we sold has given its purchaser complete satisfaction.

BUT NOT CONTENT with this, we are now offering another **NEW MODEL**, which we think will give even greater satisfaction, and as it will be most particularly suitable for a Christmas Present, we are calling it the

"Santa Claus" Phonograph.

PRICE **£2**

Including

3 RECORDS

Carriage Paid.

**EXTRA
RECORDS**

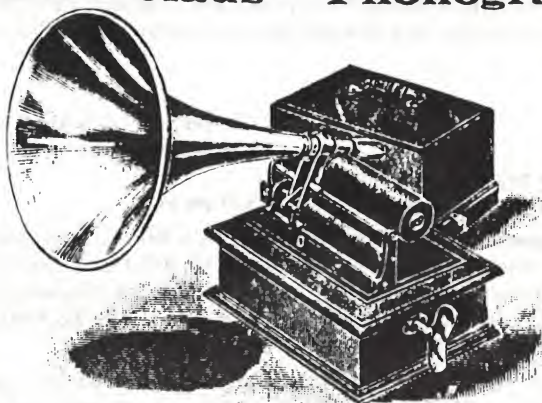
Cost 2s. each or

£1 per dozen.

Post Free,

and they fit any
Phonograph or
Gramophone.

Lists Free on
Application.



**THE SANTA
CLAUS PHONO-
GRAPH** is fitted in a
Handsome Oak
Cabinet, having a
nickel-plated base
for carrying purposes,
and has a splendid
reproducer, giving
forth a clear, resonant
tone, a recorder, with
which you can **MAKE
YOUR OWN RE-
CORDS**, with Large,
Spun, Seamless,
Aluminium Trumpet,
which increases
the tone to a marvel-
lous extent.

**THE RECORDS
WE GIVE YOU** with
this Phonograph
**NEED NO RECOM-
MENDATION**, be-
cause they are the
famous **HIGH-
SPEED MOULDED
COLUMBIA RE-
CORDS**.

The list of these Records is enormous, comprising all the latest Popular Songs of the day, Band Selections (both Operatic and Sacred), Marches, Horn Solo, Piccolo Solo; in fact, everything that is worth listening to we make for this Phonograph.

THE SANTA CLAUS is packed in a strong wooden box, and delivered Carriage Paid to any house in Great Britain.

NOW A WORD OF ADVICE.—We are sure to experience a very big demand for this Phonograph, so we strongly advise you to write for one at once.

SEND US UP POSTAL ORDERS for £2, and you will receive the instrument immediately.

Please remember that we have only one address, and we hope that if you purchase our goods, and they give satisfaction, you will not forget to recommend us to your friends.

TRADE
SUPPLIED.

The Saxon Trading Co., 84, Oxford Street, London, W

From The Pictorial Magazine of 13 December 1902 comes this notice (above) for the 'Santa Claus', a German-made phonograph.

SOCIETY RULES

1. That the Society shall be called THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY, and that its objects shall be the social intercourse of its members, as well as the scientific and musical study of sound reproducing apparatus, as well as its application.
2. That the Officers of the Society shall consist of a President, Vice President, Chairman, Vice Chairman, Secretary, Financial treasurer and Meetings Secretary, who shall be elected at each Annual General Meeting in October, and who shall be ex-officio members of the Committee.
3. That the management of the Society be vested in a Committee, similarly elected at each Annual General Meeting, and with power to co-opt, and that its duties shall be the carrying into effect of these rules and objects. Written notice must be given to the Secretary one clear month before an Annual General Meeting of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on the nomination of any existing member, at any meeting of the Society on the payment of an annual subscription to be approved at the Annual General Meeting, which is renewable twelve calendar months thereafter.
5. The financial Treasurer shall, once in every year, submit a statement of Accounts of the Society to an Auditor elected by the Society and shall furnish a Balance Sheet for the financial year ending October for the inspection of members at each Annual General Meeting.

President: George Frow, [REDACTED] Sevenoaks, Kent, TN13 3SH.

Vice-President: James F. Dennis, R.C.S., [REDACTED] Ipswich, Suffolk, IP1 1TW.

A.E. Besford, [REDACTED], Great Yarmouth, Norfolk.

Chairman: Christopher Proudfoot, [REDACTED] Meopham, Gravesend, Kent.

Vice-Chairman: L.L. Watts, [REDACTED] Twickenham, Middlesex, TW2 5LJ.

Hon. Treasurer: B.A. Williamson, [REDACTED], Liverpool, L16 1LA.

Hon. Secretary: W. Brott, [REDACTED] West Finchley, London, N3 1PG.

Archivist: John Carreck, [REDACTED] Chislehurst, Kent, BR7 5DX.

Hon. Members: Ernie Bayly, Dennis Harbur.

Committee: B. Raynaud, F. Andrews, R. Armstrong, J. McKeown.

TREASURER'S NOTES: In future, would members please send all monies in Sterling (cheques, Postal Orders, etc.) direct to the Treasurer, *together with all orders for goods*, as this will simplify our accounting system, and avoid double handling.

MEMBERSHIP RATES:

U.K.	£2.25 per year	U.S.A. & Canada	\$6.00 Surface Mail
New Zealand Airmail	£3.25 per year		\$8.00 Airmail
Australia, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased)	£3.25 per year		

Overseas members are requested to send **STERLING DRAFTS** or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system. New Zealand and Australian Postal Orders are acceptable in the U.K. To save postage in mailing receipts, these are sent out with the goods or next magazine to members. **PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY"**.

MEETINGS are held at the "John Snow" Public House, Broadwick Street, Soho, London, W.1, on the first **MONDAY** of every month commencing at 7.00 p.m. In addition, regular meetings are held at the following centres:

HEREFORD Details from the Secretary, D.G. Watson, [REDACTED], Tupsley, Hereford.

MIDLANDS Details from the Secretary, P. Bennett, [REDACTED] Goldthorn Park, Wolverhampton, Staffs, WV4 5DE. Phone: [REDACTED]

MANCHESTER Details from the Secretary, Clive Thompson, [REDACTED] Mosley Common, Worsley, Lancs.

VICTORIA, AUSTRALIA Details from C. Gracie, [REDACTED] Cavendish, Victoria 3408, Australia.

ZURICH, SWITZERLAND Details from the Secretary, Herr W. Schenker, [REDACTED], Zurich, Switzerland.

MEMBERS PLEASE NOTE that all money should now be sent to our Treasurer, B.A. Williamson, [REDACTED] Liverpool, L15 1LA.

CHAIRMAN'S CHAT

As we go to press, I am planning the 1976 AGM of the Society. This will be a rather grander occasion than in the past; we have arranged with John McKeown to hold the meeting at the **Eccentric Club, Ryder Street, London, S.W.1**. Anyone who came to John's programme there in April will recall what a splendid meeting place this is, and I hope that many members will come from further afield than usual. **The Annual General Meeting proper will commence at 3 p.m. on Saturday, October 9th, but will be preceded by a short programme starting at 2 o'clock, and it is hoped to have two further short talks at about 5 p.m. Please book this day in your diary now** -- it promises to be one of the most interesting meetings we have had for a very long time. Among the subjects on the Agenda will be plans for 1977, and we want **your** ideas.

POINTS FROM THE JUNE 1976 HILLANDALE NEWS

I make no apology for taking a leaf out of Frank Andrews' book -- his unceasing research is an example to us all. I will start by adding to his comments on Decca, put in as asides in his note on Dominion. I don't know when the Decca Gramophone Co. was founded as such, but Decca advertising well into the 1920's carries the legend, 'Proprietors Barnett Samuel & Sons Ltd.' Barnett Samuel's history goes back into the last century; in the Edwardian era, they were selling Dulcet musical boxes and Dulcephone gramophones. The Decca portable was announced by them in July 1914, but Dulcephones were still being sold in 'twenties, along with Dulceola cabinet models, Decca portables and Deccalian cabinet models. The latter were of good quality and incorporated the reflector principle of the Decca, sometimes in a modified form. There was also a high-class cabinet machine called the Melogram. Frank will know all this already, but there may be one or two readers who do not.

Elsewhere in the June issue, a member was advertising for a 'chromed lid support' for an HMV 109 table grand. Now if his 109 really has got chromium-plated, rather than nickel-plated, fittings, then it is something of a rarity, for the only HMV machines that I know of with this finish are the portables of 1931 and later. (The 109, by the way, was removed from the catalogue in 1930). Even if I am right in assuming that this member is looking for a nickel-plated lid-stay, his problems are not over, for there are at least three different types found on this model. Early examples (1925-6) have a simple slotted strut, which has to be released by hand; around 1927, a self-releasing type with a double-lobed cam was used -- common enough on 'Furniture Store' gramophones, but the only use of this kind by HMV that I know of. The finish is well below their normal standard, and this bought-out component was probably used during a temporary period of non-availability of the standard item. Later 109s have the fully automatic stay with a knuckle-joint held rigid by two steel balls resting in holes and retained by flat spring-washers. It is unnecessary to lift the lid before closing it with this stay; you just push it down, and pray that the hinge-screws will stand the strain.

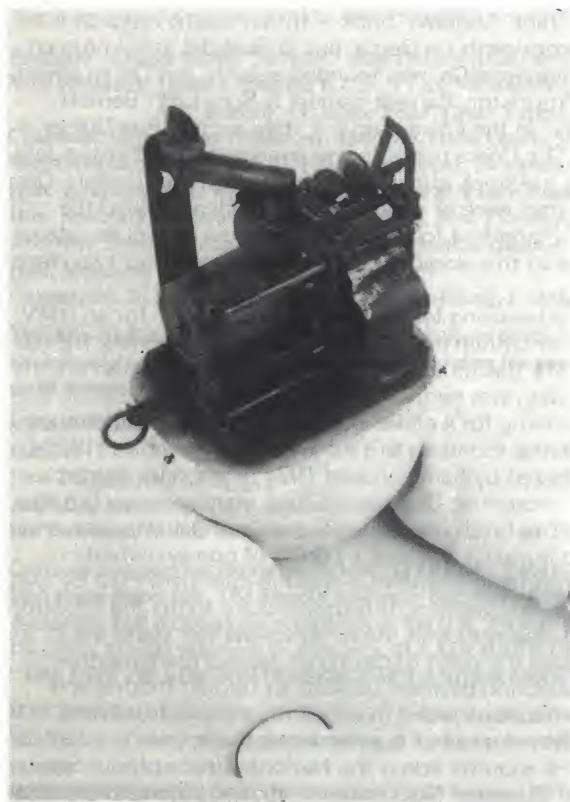
Talking of misnomers, can we finally eradicate the habit of calling all cabinet gramophones 'consoles'? In the 1920's, there was a clear distinction between pedestal or upright models and horizontal or console machines. A console gramophone is one in which the width exceeds the height, usually with records stored alongside the horn rather than underneath it.

Another correspondent in the June magazine enquires about the National Gramophonic Society records. This society was the brainchild of Compton Mackenzie; he first put forward the idea in the Gramophone in September 1924, although it was some time before the scheme got under way (1926, I believe, but my notes are not to hand and I am not certain). The idea was to provide records of works that the recording companies were not prepared to risk putting on sale, by inviting subscriptions from readers of the Gramophone (who were automatically members of the Society). When enough records had been ordered (and paid for), an order was placed with a manufacturer.

TECHNICAL FORUM

A number of letters have been passed on to me recently from members and others, seeking information on the dating or identity of machines. I therefore propose starting a 'Technical Forum' in the Hillandale News; you write to me with your queries, and I will endeavour to reply in the magazine. If you can't wait that long, send a stamped addressed envelope with your letter and I will reply to you personally as well, although probably not by return.

Christópher Proudfoot



An unusual phonograph doll movement — unlike the Lioret type, this one is simply a reduced phonograph of conventional design, with the addition of a repeating arrangement and a lever for pulling the cylinder off the mandrel through a hole in the side of the doll. There is no cylinder present, but it would presumably have been a celluloid type.

The doll is included in a sale of dolls and toys at Christie's, South Kensington, on August 5th.

NEW YEAR'S EVE 1908-09

AND

A CARUSO CURIOSITY

The evening of December 31st 1908 was splendidly celebrated by the 'smart' hotels and restaurants of London. The **Daily Express** reported: "Never before have the London hotel managers spent money so lavishly in decorations and entertainments". The **Savoy** entertained 2,000 guests, the **Princes'** 1,000, the **Carlton** and the **Waldorf** 800 each and the **Ritz** 500, among many others. The **Daily Express** described the coming of the New Year at the **Savoy**: "...the scene as midnight approached was one of extraordinary brilliance..On the steps to the foyer was placed a large dial over six feet high representing the face of Big Ben. When the hands reached midnight the Westminster chimes rang clearly through the restaurant...". Yes, you've guessed it, as **The Times** reported: "The Gramophone Company (Limited) provided instruments which reproduced the Westminster chimes and the striking of Big Ben. The instruments struck the quarter past, the half hour, the three-quarters past and the full hour announcing the New Year". The publicity boys of that famous record Company had, indeed, been busy installing gramophones at the **Savoy**, **Carlton** and **Piccadilly** hotels, the **Princes'**, **Holborn** and **Romano's Restaurants**, as well as at the **Covent Garden Ball**. Reporting the latter, the **Daily Chronicle** wrote: "Five thousand tickets were sold for the fancy dress ball at Covent Garden...The auditorium had been lavishly decorated for the occasion by Mr. Frank Rendle, the lessee of the house, and not the least conspicuous adornment was an immense electric illumination bearing the figures 1908, which at midnight were changed - in semi darkness - to 1909. The New Year was welcomed in by the singing - by the means of a private gramophone record - of **Auld Lang Syne**, the soloist being Enrico Caruso, who had volunteered this melody to Mr. Rendle during the summer when he was in London on holiday".

Who, I wonder, can give us some information on the record of **Auld Lang Syne** made by Caruso during the Summer of 1908? I have never seen it reported in any of the standard Caruso discographies.

By chance, the Gramophone Company's weekly recording sheets from around the Autumn of 1908 onwards, have survived. The 10" recordings made by W.C.G. (Will Gaisberg) contain the following as the first entry for October 8th 1908:

8972 La donn  mobile (sic) Sig. Caruso.

The only other recordings, of any size, that appear to have been made at the studios that day were 8973-80, all by the Black Diamonds Band.

The earliest sheet is dated September 30th 1908 and there is an unbroken run of serial numbers to the end of the year, an examination of which has failed to produce any further London recordings by Caruso.

No 12" records were made on October 8th, those on the 7th (2616-30) were all by Iff's Orchestra, and those on the 9th were all by Bransby Williams. There is no trace of any 12" record being made by Caruso at the London studios during the following days to the end of the year.

Fred Gaisberg was known to be in Scandinavia during September 1908, from there he went to Egypt and various parts of the Middle East, followed by a tour of Eastern Europe and Milan, therefore, he could not possibly have recorded Caruso in London at that time.

Unfortunately, recording sheets for the earlier part of 1908 have not survived, and it could be that Caruso came to the studios on more than one occasion during his visit to England. Failing the discovery of a diary or the recording sheets it would be impossible to be certain of this. There would seem to be little doubt that Caruso did record **Auld Lang Syne** and that the record was played on New Year's Eve at the **Covent Garden Ball**, the **Daily Chronicle** could hardly have been misinformed on such a specific point, but where is the record now?

It is known that Will Gaisberg had a number of meetings with C.A. Childs (in charge of the classical artistes recordings for Victor, and therefore, Caruso's recording manager) during his visit to the States in late August 1908. Caruso was under contract to the Victor Company, and

A RECORD FOR NEW YEAR'S EVE, 1908-1909.

10 in. Record

GC. 9423.



Price, 3/6

Westminster Chimes and Big Ben.

EVERYONE possessing a GRAMOPHONE
should acquire this MAGNIFICENT RECORD.

The splendid effect of a Cathedral Clock striking the Quarter, the Half-hour, the Three-quarters, and the Hour (12 o'clock) is most perfectly reproduced.

At WATCH NIGHT SERVICES, PRIVATE PARTIES, GATHERINGS OF THE CLANS, and in the HOMES of the PEOPLE, will be heard the Boom, the last stroke of which bids good-bye to the Old and welcomes in the New Year.

LADIES and GENTLEMEN! Time your Watches by "GREENWICH TIME"
and Note the EFFECT!

This Record may be obtained from any Accredited Dealer of

THE GRAMOPHONE CO., Ltd., 21, City Road, E.C.

therefore could only be recorded by The Gramophone Company by special permission from Victor. Caruso had made his third and 'final' recording of *La donna è mobile* in New York on March 16th 1908, and this had been issued in Britain during June. Since the recording was satisfactory, there seems to be no reason for Caruso being asked to re-make this title whilst in Britain some months later.

A further mystery is why an artiste of Caruso's stature should pay a visit to the London studios to record only one single side — surely it is reasonable to suppose that other titles would have been made.

If we know little of the Caruso disc, we do know of the **Big Ben** record used with such success by the leading London restaurants. The record, GC-9423, was placed on sale during December 1908 as a 10" Black Label Pre-Dog. This record was such a success that two years later a **new Record for New Year's Eve** was released. In a letter to the Trade, dated December 13th 1910, The Gramophone Company extolled its virtues: "The clock strikes twelve — a jolly rousing voice invites everyone to join in singing **Auld Lang Syne**; two verses and chorus of this are given — The Gramophone leading the way in such a manner as to inspirit everybody and take any feeling of nervousness away. Then ringing, resounding cheers are raised and the Band also strikes up **Auld Lang Syne** — a clash and peal of joy bells mingling with the Band brings the whole to a triumphant finish".

Ah! those were good days — especially if you had a Gramophone!

Leonard Petts

REPORT OF THE MEETING AT THE JOHN SNOW, JULY 1976

London Reporter

Our Committee member, Frank Andrews, (of whom you may have heard!) presented a programme which he entitled "Records Manufactured in Britain".

This was a survey of both cylinder and disc recordings which it is known were made for sale to the public up to the advent of the Great War of 1914.

Records made at 200 threads to the inch for "Showman", as supplied by the Edison Bell Phonograph Corporation Ltd. for their hired out machines which were without recording facilities, were deemed not to fall within the term "on sale to the public".

Records and companies were, with a number of exceptions, represented by artists known to have recorded for each particular company or make of record although each recording played was not necessarily manufactured by the company which the artist was representing. For example, an "H.M.V." record of Peter Dawson was used to represent the Lambert Co., Ltd. for which Dawson made cylinder recordings.

When the point was reached at which British made disc records entered the story, the labels and subsequent disc labels were exhibited by colour slide projection, ably under the control of our Hon. Vice-Chairman, Mr. Leonard Watts.

Our member began by asking, "When do you consider the first British made entertainment recordings were put on sale?"

Two answers hazarded the years 1896 and 1898.

On Jonathan Lewis Young's claim, made in 1914, Frank put the year as 1893, with Charles Coburn, the British Music Hall comedian as the first artist to make such recordings. The recordings took place in the Phonograph Office, Fore Street, London, E.C. which was one of the businesses belonging to J.L. Young, friend and acquaintance of T.A. Edison, and an ex-general manager of the Edison Phonograph Company and the Edison United Phonograph Company in London.

Having established his point with quotations from Young himself, our member then continued with the subsequent development of the Talking Machine as an entertainer, enumerating

and commenting upon practically all the cylinder and primary disc recordings known to have been made in Britain up to 1914.

Among other things mention was made of the illegal and legal use of duplicators and the disc "price war" of 1913.

The makes of record or companies mentioned, with their representing artistes were as follows:-
The Phonograph Office cylinders - Charles Coburn - "Two Lovely Black Eyes".

London Phonograph Company - Harry Bluff - "The Huntsman".

J.H. Rigg's cylinders - no representative.

Edisonia Ltd. - Russell Hunting - "Casey as a Judge".

The Crystalate Mfg. Co. Ltd. - No representative.

The Edison Bell Consolidated Phonograph Co. Ltd. - Charles Draper (clarinet) - "Air Varié."

Mayer & Co.'s Multiphone cylinders - no representative.

Columbia Phonograph Co. Gen'l. cylinder - Band of the Coldstream Guards - "The Mikado", Sel'n.

New Century Phonograph Co. - no representative.

Empire Phonograph Co., Ltd. - no representative.

Int. Phono'. & Indestructible Record Co. Ltd. - Fred Vernon (Harry Fay) - "Put me Among the Girls".

Nicole Record - Madame Paula - "Sweet Chiming Bells".

Britannia G.M. cylinders - no representative.

Pioneer Records, cylinders - no representative.

Excelsior cylinders from Excelsior Phono' Stores - no representative.

Electric Records, cylinder - G.H. Elliott - "Lily of Laguna".

Lambert Indestructibles - Peter Dawson - "Vulcan's Song".

Star cylinders - no representative.

Axton, "S.L.S.", and Markona - no representative.

Neophone Disc, System Dr. Michaelis - no representative.

The "Pioneer" Shorthand Records - no representative.

Excelsior cylinders from New Falcon Works - no representative.

Brent G.M. cylinders - no representative.

Sterling Record - Florrie Forde - "Down at the Old Bull and Bush".

Linguaphone Language Course - no representative.

The "Rex" cylinders - George Formby - "I put him to Sleep".

White Record, cylinders - Harold Wilde - "I hear you Calling Me".

Fonotopia disc - J. Kubelik - "Serenade" (Drda).

Odeon Record - John McCormack - "Eileen Aroon".

Columbia disc - The Ellery Band - "Old Comrades, march".

London Popular Record, cylinder - no representative.

Edison 2 min. cylinders - Billy Williams - "Willie's Wild Woodbines".

Russell Indestructible - Edgar Coyle - "Marcheta".

Gold moulded Neophone disc records, System White - No representative.

Clarion Cylinders and Ebonoid discs and cylinders - Master Lloyd Shakespeare, cornet - "La Belle Americaine".

Sovereign and Russell discs - no representatives.

Jumbo Record - Elsie Bennett & A. Blackwell - Swing Song from "Veronique".

Edison Bell Genuine Disc Record - Tom Kinniburgh - "Hame o' Mine".

Rena D.F. Records and Edison Bell Phona Discs - no representatives.

Gramophone Concert Record - Torres de Luna - "Il Trovatore" - aria.

Zonophone Record - Black Diamonds Band - "Onward Christian Soldiers".

Twin Double Sided Record - Frank Williams - "A Tiny Seed of Love".

Musogram discs - no representative.

His Master's Voice - Enrico Caruso - "For You Alone".

Velvet Face Record – Venie Temple – “See what Percy picked up in the Park”.
 Little Champions, vert. cut discs, and Clarion vert. cut discs – no representatives.
 Grammovox Records – David Brazell – “Star of Bethlehem”.
 John Bull and Britannic Records – no representatives.
 The Winner – Frosini, accordeon – “Poet and Peasant” – overture.
 Marathon, Beka, Favorite, Scala Records – no representatives.
 Coliseum Record – George Baker – Queen of my Heart from “Dorothy”.
 Popular Record – W. Musgrave – “You can’t get many pimples on a pound of pickled pork”.
 Invicta, “Cinch”, Pelican and Phoenix records – no representatives.
 Regal – Prof. Mose Tapiero – “William Tell” - overture.

The last record to come on the market before the war of 1914 broke out was the “Chappell” Record, which was not represented by a recording, the Regal being the last disc played.

It should, perhaps, be mentioned that most of the recordings used to demonstrate the artistes were not played in their entirety, only half, or less, of the playing time was usually deemed sufficient, which also gave the lecturer’s voice a short respite.

As will be gathered, this was a most informative recital and the twenty-one years concise history of British manufactured records took approximately two hours to tell.

The equipment used was a Quad pre-amp. and amplifier, Nos. 22 and 220, a Goldring Lenco L.69 deck with a Shure cartridge carrying an oversized 78 r.p.m. stylus as made by Expert Pick-ups, and the Society’s column loudspeaker.

The projection equipment was supplied by Vice-Chairman Leonard Watts and Barry Raynaud assisted at the controls.

Our Hon. President was present, Mr. George Frow, and he brought along a number of “H.M.V.” and Columbia records which were issued on overseas lists. These were arranged as an exhibition and the multi-coloured labels and others in colour ranges not used for British issues, made this small exhibition a pleasure to the eye, although one usually expects to derive a record’s pleasure through the ears!

The usual vote of thanks given to those concerned for the evening’s entertainment brought the evening’s proceedings to a close.

† † † † † † † †

Frank Andrews informs that the date of the founding of Messrs. Barnet Samuel & Sons, Ltd. the company who became the Decca Gramophone Company Ltd. should read 1813 and NOT 1913 as published on page 495 in the June 1976 issue of the Hillandale News.

Also that his indestructible Columbia cylinder, although marked “Columbia” was not, on closer examination, so marked by the manufacturers. Member John Dales enquired about the cylinder and this was discovered. The cylinder was mentioned on page 508 in last June’s issue.

Additionally he opines that it is now apparent that records labelled simply as “Beka”, were on sale in Britain AFTER the war of 1914-18. These were usually picture labels as used in Germany, he has one of Max Witte (Billy Whitlock) which was formerly issued as a Beka Grand Record. He points out that the Society’s reprinted Beka catalogue does not mention the 10 ins. size Bekas as Beka Grand Records although the bulk of its contents was of formerly issued Beka Grand Records.

SOUSA’S BAND AT THE “ALHAMBRA”.

From the “Islington Mercury” of January 24, 1903.

The National Sunday League is to be congratulated upon its enterprize in again securing the services of this famous organisation of musicians last Sunday at the “Alhambra”. The world-wide reputation of Sousa is undoubtedly due to the selections he has played for the Columbia Phonograph Company and the records of which have been for some years past the delight of millions where the phonograph has been introduced. But apart from this, the band

is a wonderful collection of musical artistes which is incomparable. It is impossible to describe the performances, which are weird and wonderful: they must be heard to enable anyone to realize the beauty and the strength, the subtle ingenuity, and the great scheme of composition. No individual player excels, each instrumentalist is subordinate to the whole and the effect is simply marvellous. As for Sousa himself, he is a master-mind in leadership. His own compositions are unique and perfectly rendered. But his work is not confined to the well-known marches which bear his name. I had become prejudiced against the Wagnerian style until I heard Sousa's overture to Tannhauser. I had simply heard Wagner interpreted by inferior translators before — yet by some of the passing best. Wagner becomes great indeed when rendered by Sousa, and one begins to feel that without Sousa or a similar genius Wagner holds no place in modern music.

Long before the time of commencement on Sunday night hundreds of disappointed people were being excluded from admission for the very excellent reason that every available space in the huge building was already occupied. Every performance was cheered and encored several times over. No less than four successive times did the great audience compel by prolonged applause the performance of Sousa's "Imperial Edward". A trombone solo by Mr. Arthur Pryor was rendered with great skill and vociferously encored. Miss Estelle Liebling's powers as a soprano vocalist were remarkable, and her top notes were comparable with those of Patti in her best days. A word of mention is due to Miss Maud Powell also, whose violin solos were of the highest order and marvellously executed. Even Sousa had to join in the applause.

MUSIC HALL ARTISTES ON RECORDINGS

By Frank Andrews

Member Phil Hobson's series of Who's Who on records, with reference to Music Hall artistes, having now come to an end I have been tempted to make the following general and specific observations, which are in no wise intended to criticize or denigrate the excellent work which our member has performed in setting out his provisional alphabetical list of artistes. To attempt to compile a discography of such artistes with our present state of knowledge of the past recorded repertoire is still premature, but a beginning has to be made, although I myself would prefer to see more efforts being made to list all the recordings which were issued by various companies between 1898 and 1950, for otherwise one is "putting the cart before the horse".

Mr. Hobson should be congratulated for his researching, compiling and the presentation of his material to the Hillandale News which, I know from experience, consumes a great deal of leisure time and much physical and mental effort. I reckon to be familiar with much of the recorded repertoire from 1903 to 1920, but even so Mr. Hobson has come up with information, here and there, which was "new to me".

As I have already said, the great difficulty in attempting to list recordings from a specific field of interest, in this instance Music Hall, is that we have no full knowledge of what has been recorded in the past, nor who were responsible for the recordings.

Additionally, where we do have names of artistes and their recordings, but knowing nothing else about such people, we are at a loss as to whether such people are eligible for inclusion in specialised lists or not.

Do not misunderstand me, I am not saying that a Music Hall discography should not be attempted at this stage, in fact I know that our Honorary member, Ernie Bayly, has himself been compiling a Music Hall catalogue for many years, but until all the companies' catalogues have been thoroughly researched, any discography published must, of necessity, be non-definitive.

For example, take the "Bauer" listings of Grand Opera, Lieder and Concert singers, which

only includes records issued up to 1909 (I believe?). I once had a copy of this on loan, and I was amazed to find that such a "bible" was deficient in many recordings which were issued on the British lists of various companies, which leads me to suspect many other countries' lists need re-searching too before "Bauer" attains to the definitive category. One of the detrimental aspects of a volume like "Bauer" not being definitive is, that if a recording turns up which should be in "Bauer" but is not, it thereby, through some magical process, becomes an extra coveted recording and its exchange value is enhanced, and it is most likely to be advertised as "not listed in Bauer", as if here is a truly rare example indeed! If a record is not listed in "Bauer" it simply means that all those who have contributed to "Bauer" have never come across any original lists which carried that particular record, or that they knew of no collection where a copy might be found.

I understand that "British Dance Bands" is already going through a revision. A fellow researcher, who borrowed my copy, himself once began to correct, and add to this book, but he gave up, so he told me, as his work was reaching the proportions of the book itself. Again this is said not to denigrate the work that the compilers of these volumes have carried out — I would not be without them, but I remark on their shortcomings to illustrate that we have a long way to go yet before we are to be in possession of more or less final authoritative works.

I have not seen that expensive encyclopedia of violin recordings which was published in Canada, but I wonder how many British violin recordings are missing from that?

To return to Music Hall artistes!

Once having achieved as complete a listing as is possible of all the recordings issued in Great Britain since Edison Ltd. was formed, the next essential is to determine what artistes are to be included under the heading of "Music Hall".

Is one to carry on through to the era of electrical recordings, when Music Hall was generally referred to as "Variety Shows", or is one to restrict oneself to acoustical recordings? In my opinion it would be a strange kind of Music Hall discography which left out the actual performance recordings of artistes such as Max Miller, Gracie Fields, Tommy Trinder, Billy Russell, etc. etc.!

As a matter of fact, "Music Hall", with its Chairmen and the audiences sitting at tables and chairs had disappeared before recordings became at all popular, and although it is true that food and drink could still be consumed (in the early part of the century) in the theatres that were built and called "Music Halls", these were, in fact, Variety Theatres, and the performers therein called themselves Variety Performers.

However, let us call them Music Halls!

Having decided to what year we will take our Music Hall Discography (including cylinder recordings — and "Duo-Trac"?), we will next have to decide which artistes will be included, and which will be left out. Who qualifies, in fact?

It will not be a discography devoted solely to the "top-liners", and those artistes whose names are still remembered today, will it? It will have to include those whose "star shone brightly" for a while, but who are entirely forgotten today. And exactly who or what was a Music Hall performer?

Let us suppose we, you and I, are alive in the Edwardian period, and that after a week's work our one great delight is to attend the local Music Hall on Saturday nights.

Who is appearing this week? Well, there is Miss Ruth Vincent, soprano, and W.G. Webber, bass. Did we not see him last week? No, that was Leo Stormont - the tenor Arthur Aldridge was in the same programme - with Billy Williams as "top of the bill".

That is fancy, but it could have happened! And if Music Hall was one's only means of coming into contact with the arts, then for you Ruth Vincent, W.G. Webber, Stormont, Aldridge, and others would be Music Hall artistes. This was your only contact with them. Do we include them in a Music Hall discography? Surely Ruth Vincent is in "Bauer"? But she was "on the Halls" too! The decision as to who is "in" and who is "out" is not going to be an easy one.

But what of the "forgotten ones and neglected ones"? Well, if they have been forgotten, there is only one thing to do, and that is to bring their names before the record collecting fraternity again, and the only way this can be done is through a great deal of "donkey work", in other words,

researching the Music Hall periodicals and listing all those artistes who are known to have made records, but whose names are no longer generally recognised as belonging to "Music Hall". But there is no point in carrying through this research until one is in possession of a comprehensive, alphabetical list of artistes who have made recordings, but whose possible connection with "Music Hall" has still to be determined, and we do need comprehensive lists from all the recording companies before this becomes a feasible project. There is no point in researching the Music Hall data if we still do not know who recorded on labels such as Dacapo, Favorite, Polyphon, Beka, Odeon, Invicta, Homophon, early Velvet Face, Bell Discs, Nicole, Neophone, early Pathé, early Columbia, Marathon, Musogram, Grammox and Popular, Scala and Coliseum, and so on, not to mention all the derivative labels which were pressed from primary labels' matrices.

I am no expert on Music Hall, but it does seem to me that a requirement of the early recording companies was that the artistes who were to make the comic songs and ballad songs recordings, must already be possessed of clear diction and enunciation, otherwise the whole object of recording such songs would be lost, and who better to make such recordings than performers in the Music Halls, whose art demanded that their words be heard at the backs of the Halls and up into the heavenly regions of "the Gods". These artistes were "ready made" for the phonograph and the gramophone, and although they may not have been "stars" on the Halls, some of them became "stars" in the talking machine world, so that today we have forgotten that they were on the "Halls" and regard them as "studio" artistes, I am thinking of such Music Hall performers as Harry Fay (Fred Vernon), Will Terry, Burt Shepard (Chas. Foster), Jack Charman, Charles Penrose, Bert Weston, and so on. Their success as recording artistes has obscured the fact that they were "billed" week in and week out at some Music Hall or other. All these artistes will have to be included in a Music Hall discography.

As the foregoing short list demonstrates, we will be faced with another problem, that of pseudonyms. The problem would not be so great if the known pseudonyms were used for only one artiste, but this was by no means the case, and it would not surprise me to learn that every company used "cover pseudonyms", that is, allowing one name to cover for two or more artistes.

Anyone who made a noise on the Music Halls was a potential recording artiste. Music Hall did not just consist of Comic Songs, Chorus Songs, Jokes and Amusing Sketches. Ballad and Concert singers have already been mentioned, but what about all the instrumentalists and the vocal ensembles, trios, quartettes and quintettes?

And what about Stanley Kirkby? And all his pseudonyms!! Should he go into the Music Hall Discography, and if so, what recordings do you include and which leave out?

Stanley Kirkby's real name was James Baker. He was a full cousin to Madame Kirkby-Lunn; their mothers were sisters and their fathers were brothers. With "Tin Pan Alley" ragtime at its most popular, Kirkby joined with Harry Hudson, as a ragtime duo, and went on the Halls where they were most successful. They were recorded exclusively by J.E. Hough, Ltd. for their "The Winner" label. Stanley must be included, but how many of the hundreds and hundreds of his recordings will qualify?

As with most ordinary collectors, my knowledge of Music Hall performers extended only to the most celebrated, that is, until I recently spent some time going through a few bound volumes of "The Performer" as a pilot project, endeavouring to discover if there were any names I knew from record lists but whose Music Hall connections were not known to me.

The following artistes, who are on records, were noted by me as being on Music Hall bills during the years 1906 to 1909; and supplement those already given in Hillandale News:-

Arthur Aldridge, Arthur Alston, The Avalos.

Steve Bartle, Joe Belmont, W.H. Berry, Fred Bluett, Marie Blythe, Lionel Brough, Marguerite Broadfoote.

Dave Carter, Jack Charman, Nancy Charman, The Clarence Trio, Venie Clements, Jose Collins,

Ian Colquhoun, Ghita Corri.

Marie Dainton, Master Max Darewski, Belle Davis & her Piccaninnies, Frank Fox, The Dumond Trio.

Connie Ediss, Fred Elton.

The Four Black Diamonds.

Gilbert Girrard, The Gotham Quartette, Mr. Greenop.

Winifred Hare, Gus Harris, Dolly Harmer, The Harmony Four, Hayman & Franklyn, Henry Helme,

Alf Holt, Alice Hollander, Olga, Elgar & Eli Hudson.

Godfrey James, Daisy Jerome, Will Johnson, Harold Hughman.

Alec Kennedy, Albert Mackelvin.

Lupino Lane, "L'Incognita", J.P. Ling, Madge Lessing, Alex Lukos, Lyster & Cooke.

Jock Mackay, Arthur Melrose, Lloyd Morgan, Will Musgrave.

The New York Comedy Four, E.D. Nicholls & Company, Michael Nolan, Charles Norton.

"Orpheus".

Alexander Prince, Arthur Prince.

Rich & Rich, Dusty Rhodes, Julian Rose,, Robbie Roy, Herbert Rule, Lulu Russell.

J.C. Scatter, Frank V. St. Clair, Lloyd Shakespeare, Elsie Steadman, A. Strugnell.

The "Tally Ho!" Trio, Marie Tempest, Will Terry, Ambrose Thorne, The Three Rascals.

Van Biene, Ruth Vincent.

Syd Walker, W.G. Webber, Jock Whiteford, Bert Williams.

Woolmer Young.

The Zancigs. The Stavordale Quintette.

One or two of the above have been included from information outside the years 1906 to 1909.

I have not made a thorough search of those years, neither do I intend to do so, but I feel I have found enough material to justify my assertion that only by investigating the periodicals which were devoted to Music Hall affairs will it be possible to compile a discography which will have some semblance of definitiveness.

The Record Labels mentioned by Phil Hobson.

I have been guilty, and continue to be guilty, of sloppy writing when referring to record labels and recordings, and it is a general fault with most of us who write about disc records. I am prompted to remark on this by the lists of labels which Mr. Hobson appends to his various artistes. For Harry Champion Mr. Hobson writes, "Many of his songs were done in several versions for different companies, including Zono, Columbia, Regal, Beka, Bel Canto, Lyric, Coliseum, John Bull, Ariel, Winner, Arrow, Operaphone, Favorite, Lyceum, Jumbo, Edison 2 mins. and Edison Bell cylinders."

I hope Mr. Hobson will forgive me when I suggest that he should have put "on different labels" instead of "for different companies" for in the above list some companies are:- The Gramophone Company, The Beka Record Company, Carl Lindstrom, International Favorite Record Company, J.E. Hough Ltd., The Columbia Graphophone Company, and the Bel Canto Company. The Edison cylinders, depending on when issued, would be from the National Phonograph Co. Ltd. or T.A. Edison Ltd.

Harry Champion Recordings were not made for Ariel, Arrow, Lyric, Coliseum, John Bull, Lyceum or the Jumbo labels; those labels made use of matrices recorded for the primary labels. This applies only in this instance to Harry Champion, for there were other recordings made for Jumbo, Coliseum, and (perhaps) John Bull. As far as I know artistes never recorded for Ariel, Arrow, Lyric or Lyceum Records, and their matrix numbers indicate the original sources, which is why matrix numbers are so important; they should all be listed wherever possible.

Mr. Hobson enquires about "Standard" and "Pelican" issues of Chirgwin, asking if they are from Winners, that is to say, J.E. Hough Ltd.'s matrices. Well, if the matrices of the "Standard" and "Pelican" are known this could be determined. The point about "Standard" records is that, to my knowledge, the matrices could be either from J.E. Hough, Ltd. or from the Sound Recording Co. Ltd. The Pelican's could be from J.E. Hough, Ltd. from Kalliope of Germany or from the Derby-Turmalin-Werke of Germany or other German sources.

I hope this article has illustrated what a tremendous amount of research is entailed before anyone can produce a definitive Music Hall discography.

I should like to end with an appeal for information about one disc which may have been issued, but for which I can find no evidence. It is of two sides recorded by Fred Bluett, an Australian comedian, the father of Kitty Bluett who was Ted Ray's radio wife in the "Ray's a Laugh" programmes sent out by the B.B.C. some years ago.

The record could be Beka Grand Record, Cat. No. 783 "When Father took us to London" (Hyde) and "Sleep, My Baby, Sleep!" (Hyde). Has any member a copy or evidence of this disc? matrix numbers are required which will be in the 35,000 series. I should also like the matrix numbers of Fred Bluett's sides on Beka Grand Record No. 782. The matrices are also to be found on Coliseum Records Nos. 660 and 725, the pre-1920's Coliseum Records that is!

SOPHIE TUCKER'S FIRST EDISON RECORDINGS

It is surprising how many biographies and autobiographies of the stars of stage and concert platform of the first quarter of this century omit any reference to recorded performance. I have read George Robey's autobiography and a biography and in neither is there a single reference and yet his recorded works were fairly extensive.

Sophie Tucker in her book (hardly surprisingly called 'Some of these Days') gives the following account of her first excursion into recording.

While I was in New York playing one of my return dates I made up my mind to follow a hunch I had. I'd heard that the Edison Recording Company was paying a thousand dollars for ten records by singers who already had a popular following. What I asked myself, was to prevent me making ten records and chipping off the thousand dollars to make a down payment on a new house for Ma and Pa?

I went up to the recording Company's office, saw the manager and got him to come to the Music Hall to hear me. He offered me the contract, and it was arranged that I should make one record (two songs) the following week. I would be paid one hundred dollars for these and would be paid in the same way for the other nine records as I made them during the year.

The arrangement didn't suit my plans at all. I tried to get the manager to let me draw the thousand dollars in advance but he said it could not be done.

I made the songs "The Lovin' Rag" and "That Lovin' Two Step Man". I worked on them a whole morning. When I heard the playback I turned to the boys and let out a yell, "My God, I sound like a foghorn!" I was terrible.

*However the manager seemed satisfied with the recordings, and when I read the advertising the company put out about them I said to myself; the Edison Company must know what they're doing.....
..... Somehow or other I had to get the money to buy Mama a home of her own. I had two hundred dollars toward it, but I needed one thousand..... Then back in the theatre, putting on my make-up I got my big idea.*

"I'll write to Mr Edison himself," I said. "No, I'll go and see him".

The next morning saw me over in Orange, New Jersey. I couldn't see Mr Edison but I did see his secretary. I explained the matter to him and he promised to take it up with Mr Edison.

The quoted parts are somewhat fragmented as indeed are both the punctuation and grammar, but for the reader who is anxiously wanting to know the outcome, let me assure you of a truly theatrical and happy outcome with Miss Tucker getting her advance. Regrettably there is no mention of the other eight recordings.

† † † † † † † † † †

EDISON PHONOGRAPH MONTHLY BULLETINS

BY WENDELL MOORE

Since the time that I first became interested in old phonographs, I have wished for a source of information that would supply minute detail on its evolution. Now I have it - and have it available for anyone else that wants it.

About 11 years ago I became acquainted with a fine old gentleman that had been an Edison Dealer from 1902 until sometime in the 1920's. Our acquaintance was short, but in that time I acquired from him a complete set of Edison Phonograph Monthly bulletins. The time period spanned by this publication embraced the most active years in the mechanical advancement of the Edison machines, as well as the time of greatest interest in mechanically reproduced sound.

Mr. Edison started the publication in March 1903 and printed 166 different issues ending with December 1916. In these bulletins every month he told his dealers and jobbers everything he wanted them to know - such as -----

1. New records, full descriptions, discontinued ones also.
2. New machines, reproducers, horns, cranes, cabinets, etc.
3. Technical information all phases of the phonograph.
4. Current jobbers and copy of all national ads.
5. Reprints of all national editorials about Mr. Edison.

I feel that anyone interested in old phonographs will appreciate this wealth of information, so I am offering it to the collectors now. The first 12 monthly bulletins have now been reprinted and put into a 190 page hardbound book entitled - Edison Phonograph Monthly Year I 1903.

Send \$12.95 now and your copy of E.P.M. Year I will be mailed to you soon.

If you would like more information in the way of a sample copy, send \$2.50 for Vol. 5 - No. 8 Oct. 1907. This will be sent postpaid by return mail.

I would like to see every music buff enjoy these bulletins the way I do.

Obtainable from: MR. WENDELL MOORE, [REDACTED] JEFFERSONVILLE,
INDIANA, 47130, U.S.A. Postage obviously extra for those living outside U.S.A.

P.S. For the Phono buff this 1st book is a must.
Oh, yes - do you have a want list that I might help you with over here? W.M.

Volume I 1903 - 1904

- | | |
|---------------|--|
| No. 1, March. | First issue.
April 1903 record list.
Portrait of Mr. Edison - December 27, 1902.
Lambert loses suit to Edison.
The Phonogram discontinued Dec. 1902. |
| No. 2, April. | Purpose of E.P.M.
Record list - May 1903.
Dealers surplus of 14" horns.
Solution to cure reproducer blast. |
| No. 3, May. | Record list - June 1903.
New reproducer lift for Standard model.
Great issue! Dealer comparison - Disc versus cylinder.
Reporter story - Edison's favorite invention. |
| No. 4, June. | Record list - July 1903.
Editorial - What the world has lost.
Future of the Phonograph. |

- No. 5, July. Record list — August 1903.
 New Megahorn approved — introduced in June.
 Why Bill Bailey returned home ???
 World's largest horn to date.
 Patents to date — 791 !
- No. 6, Aug. Record list — September 1903.
 Process for making Edison Gold Moulded records.
 Cut-away drawing of C reproducer and recorder.
- No. 7, Sept.
 Good !! Record list — October 1903.
 New style repeating attachment.
 Edison Kineoscopes and films.
- No. 8, Oct. Record list — November 1903.
 Uncle Josh writes a book.
 One record played 1525 times.
- No. 9, Nov. Record list — December 1903.
 New Style horn crane.
 8 pages of advertising.
- No. 10, Dec. Record list — January 1904.
 E.P.M. cancels all advertising.
 Record played 3000 times.
- No. 11, Jan. Record list - February 1904.
 A slap at disc machines.
 A device to play the Phonograph at sea.
- No. 12, Feb. Record list — March 1904.
 How about having a Phonograph party?
 Queen Victoria's Phonograph message.
 Cotton wrapping discontinued — peg box instead.
 Mammoth Phonograph horn 21 ft long weight — 420 lbs.

BOOK REVIEW

"STERLING RECORDS" COMPILED BY SYDNEY H. CARTER

A History of their Manufacture by Frank Andrews

Sterling Cylinders on Pathé Discs by Len Watts

The first part of this book is a catalogue of Sterling Cylinders compiled by Sydney H. Carter. This listing has been arranged into alphabetical order by E. Bayly, Snr., and shows the issue date of each selection.

The next section is a 45 page history of Sterling Cylinders and the Companies that produced them. This detailed and absorbing history has been written by Frank Andrews. Readers of this magazine will only be too aware of the high standard of research and accuracy found in Frank's articles.

During its short existence Sterling Records were produced by three Companies. Initially the "Russell Hunting Record Company Limited", then re-organised as "Russell Hunting and Company" and finally under the control of J.E. Hough Ltd.

Among the illustrations we see pictures of the Company Directors such as Russell Hunting, Louis Sterling and Percy Smithurst.

The name of Mr. Smithurst appears on some of the issues of Sterling Cylinders. Prior to his engagement with Russell Hunting he had worked with J. Lewis Young and the Edison-Bell Company as well as operating his own electrical engineering firm. He was Works Manager and

in charge of the moulding and matrix departments until his suspension in 1907 due to a report of him being sent to the Board by Charles Strom.

Contained in the history are annual reports of the Company affairs.

The final part of this book is devoted to Sterling Records transferred on to Pathé discs. Len Watts, a specialist on Pathé records has compiled a listing of all known transfers. Extracts from letters are given from artists that complained to the trade that they had not made recordings for Pathé Frères. However, at that time it was possible to transfer recordings from Sterling to Pathé as proper copyright laws had not been introduced.

Book obtainable from: E. Bayly, [REDACTED] Bournemouth, BH6 4JA.

“A DARNED GOOD VOICE”

by John Stannard – (and Mr. James Hough)

Dear Mr. Editor,

John Stannard's very interesting article about Peter Dawson's initiation into his recording career contains remarks about Edison Bell and James Edward Hough which are inaccurate. Mr. James Hough was never the Managing Director of either the Edison Bell Phonograph Corporation, Ltd. nor its two succeeding companies, both of which were styled the Edison Bell Consolidated Phonograph Co. Ltd. He had been the Managing Director of Edisonia Ltd. but this had been sold long before Peter Dawson made his first records. Mr. Hough had become General Sales Manager for the Edison Bell Consolidated Phonograph Co. Ltd. and then General Manager for Edisonia, Ltd. the company he used to own, and this was his position at the time of Peter Dawson's first recordings. Mr. Hough was not even an ordinary director. He became Managing Director in 1909 when he bought the whole caboodle himself at an auction.

Yours, Frank Andrews.

OBITUARY

MR. HAROLD WILLIAMS Opera and oratorio singer

Mr. Harold Williams, the noted bass baritone, whose career in opera, oratorio and as a recording artist kept him at the forefront of British musical life for more than 30 years, has died at his home in New South Wales at the age of 83.

He was born in Sydney in 1893. He came to this country after the First World War to study at the Royal Academy of Music. Of his debut at the Wigmore Hall in 1919, *The Times* wrote that he had “a voice of noble quality, glittering, stirring and intrepid.” Those qualities soon took him into the British National Opera Company, then at its peak of attainment, for whom he sang Iago (to Munnings's *Otello*) and Tonio, among other roles. He appeared as Boris Godunov at Covent Garden in 1936 and as Mephistopheles in 1938.

However, it was as an oratorio singer, and in particular as Elijah, Hiawatha, and The Angel of the Agony in *The Dream of Gerontius*, that he was most in demand. He usually sang *Elijah* without a score, thus greatly enhancing the impact of his interpretation. When he appeared as St. Peter in Elgar's *The Kingdom* in 1929, Neville Cardus wrote: “Harold Williams sang with a nobility that carried us back to the great days of oratorio,” and that was typical of the notices that his warm

voice, poignant enunciation of the texts, and dramatic projection earned him in the interwar years. He took part in two complete recordings of *Elijah*, and was the bass soloist in Beecham's pre-war version of *The Messiah*. He was also one of the original 16 soloists chosen for Vaughan Williams's *Serenade to Music* on the occasion of Sir Henry Wood's jubilee.

He spent the Second World War back in Australia, but resumed his career in this country in 1947, appearing at the Edinburgh and Three Choirs Festivals. In 1952 he became professor of singing at the New South Wales Conservatory, but continued to sing to a ripe age, maintaining most of his vocal accomplishments.

(From "The Times" of 25th June 1976)

WANTED TO BUY OR FOR EXCHANGE

SPOKEN WORD RECORDINGS FROM BEFORE 1936

ORIGINAL DISCS/CYLINDERS OR DUBBINGS (TAPE OR L.P.)

Please send catalogue or other details, with dates and prices to:-

P. Sieff,
 [REDACTED] Clifton, Cape,
 South Africa.

SEE MORE ABOUT SEYMOUR

by Frank Andrews

I once picked up a reference to Mr. Henry J. Seymour having been responsible for conducting a "Phonograph" column in a local newspaper in North London, during the early years of this century, before there were any regular periodicals dealing with the subject, — excepting Jonathan L. Young's "The Phonogram" of 1893.

I decided to follow this reference up at some future date, and this I have now done.

The newspaper in which Mr. Seymour's articles appeared as "The Islington Mercury" of London, N. which was also the official organ of the Islington Ratepayers Association. The publishers were "The Mercury Press, Ltd." — a co-operative company — which was the "brainchild" of Mr. Seymour himself, who was the "Islington Mercury's" editor.

The paper first appeared in November, 1902, as a weekly and it failed in February 1903. It was resuscitated for one more issue only in April, 1903, in tabloid form, and then disappeared forever.

In this last issue, Mr. Seymour began to serialize a novel he had written called "The Marriage Slave" — a love tale of old Sardinia. A remarkable man was Mr. Seymour!

His earlier editions of the "Islington Mercury" had constantly carried an advertisement for a booklet he had written called "The Fallacy of Marx's Theory of Surplus Value". He also advertised

himself as a "Sign, Glass and Fascia Writer" and as "An Exhibition Banner Maker". He claimed to be the inventor of the "Flexitype" duplicating process. He was the Hon. Treasurer of the Islington Ratepayers Association. His address was 83, Liverpool Road, Islington, North London, opposite the Royal Agricultural Hall.

Two advertisers of Phonographs used the "Islington Mercury". G. Meadows of 261 Liverpool Road, London, N. had "Edison Records, Genuine 1s. each, Gold-Moulded 1s6d each, Bell 1s. each, Bell Indestructible 1s7½d each. Largest Stock in London of Edison, Columbia and Pathé records – Factors and Shippers supplied – Any record not in stock procured on the shortest notice – Phonographs at cost prices, Trade Supplied".

P. Lupson, of 30 Essex Road, near Islington Green had "The Cheapest House in the Trade" – Genuine Edison Gold Moulded Cylinders – Phonograph Records and all Accessories.

The month after the "Islington Mercury" failed, came the first issue of "The Talking Machine News" to which periodical Mr. Seymour was to be come a frequent contributor and correspondent.

During the short period in which the "Islington Mercury" appeared, Seymour almost regularly contributed his articles under the heading of "Phonograph Notes", and I consider it worthwhile for the Hillandale News to have these re-printed, especially as Mr. Seymour is rightly considered to be the founder of the Society movement and that it was from his North London Phonograph and Gramophone Society, of which he was Hon. President, that our own Society drew its first members in May, 1919.

The very last issue of the "Islington Mercury" announced that Mr. Seymour had almost completed a new invention with respect to Phonographs and something remarkable in sound reproduction would be introduced to the public for the first time. The improvement would not only reproduce sound in its original intensity, but in its original quality. Mr. Seymour claimed that phonographs then in use were constructed on wrong principles which accounted for unsatisfactory results.

"THE PHONOGRAPH NEWS"

by Frank Andrews

The Phonograph News is the Official Journal of the Phonograph Society of South Australia, under the Editorship of Doctor Garry Scroop, who was a frequent visitor to the Society meetings in London whilst he was in England pursuing his studies and training.

The latest edition of his magazine is No. 2 of Volume 2, and by becoming postal members of the Phonograph Society of South Australia, you would receive six issues annually, post free.

Its size and format is similar to the "Hillandale News" and "The Talking Machine Review – International", the latter being produced by the "Hillandale's" former editor, Ernie Bayly.

The present issue contains eight photographs, plus a page of needle tins also photographed as a collection; six reproductions of former advertisements, and a cartoon.

Within the 26 pages are articles on Mr. Bill Andrew, their Society's "Spare Parts" man, who, from his photograph, looks a craftsman to the core, "Bits and Pieces" by Michael Bull, which covers items of interest both Australian and British and Mr. Bill Andrew himself contributes the first of a new series entitled "Hints on Restoration", and another on the Edison Diamond Disc.

"What's Your Problem?" is a service to the Journal's readers in which the Editorial Staff attempt to answer questions submitted.

The Editorial deals with the vexed subject of collections, both public and private, and the inaccessibility of the items in such collections to the public, even in the public section, as there is generally nobody sufficiently knowledgeable to organise, display and demonstrate the products of the talking machine industry both from an historical and a technical standpoint.

If you wish to pursue this further, why not write to:-

The Hon. Secretary, The Phonograph Society of South Australia,
Prospect, South Australia 5082.

The fee for Australian full membership is 12 Australian dollars, but you will need to know how much the extra postage will cost you if you live outside Australia. The "News" only is 6 Australian dollars per year.

It is to the benefit of all collectors that there should be a magazine in every country dealing with the talking machine. Support the Australians in this venture — it was a country which, like Britain, received products from America, Germany and France, besides the British imports and later having its own industry.

C O R R E S P O N D E N C E

[REDACTED] Hallfield, Bayswater, W.2.

Dear Sir,

May I, in the nicest possible way, and with every respect for whoever suggested it, try to dissuade the Society from including or encouraging the collecting of early wireless equipment amongst its activities? Anyone who has had much to do with Radio types will understand why. Their kick in life is not to listen to the distorted sounds emerging from horns and mica sound boxes. Far worse than this, it is to spend many hours contacting people in the far corners of the earth by means of hardly intelligible reception, accompanied by crackles, hisses and pops. After doing this, then they proceed to plaster the walls with small cards sent to them from the people they have managed to contact. Whatever may be the opinion of the present members of our society regarding our own intellectual status, and however odd their behaviour, I would venture to suggest by comparison even to the oddest types amongst us that the people mentioned above are quite mad. Audio, of whatever kind, is a subject of its own and covers a far wider field than that displayed so far at society meetings. It includes photographic and magnetic recording as well as some unusual mechanical systems designed to be reproduced by optical means. Recording of any of the above methods can be on film, tape, or disc, whilst magnetic recording may be on wire or coated paper tape. It would be far and away more interesting to encourage an active interest in these sort of things than go in for old Radios. Some of the stuff mentioned is fast disappearing, too.

Before closing and whilst on the subject of recording, may I implore members to make a little more effort when dubbing a disc on to tape. It really isn't very difficult to make up a programme when the records are selected. The last few performances have been deplorable from a technical standpoint with differences in speed, clicks and pops, drop outs and the sound of the pick-up being lowered on to the record — all of which can be eliminated with a little effort. Also, record at a speed of at least 19 centimetres per second. It is easier to edit the tape afterwards and speed variation is a lot less noticeable. It is surprising what people get up to to save a bit of tape. They choose a machine with as many tracks as can be obtained (thus making editing impossible) and record at the lowest possible speed, often under biased for the tape that is being used. And please — do not use a microphone for dubbing purposes!

I will try to include a little information in my talk next September, but if anyone has any problems just drop me a line, via the Editor.

Denis Harbour

T H E V O I C E I N T H E H O R N

The VOICE IN THE HORN is an hour-long bi-weekly radio series devoted exclusively to the presentation of acoustical and early electrical recordings. Open as a forum to all interested collectors and researchers, the VOICE IN THE HORN needs and welcomes contributions in the form of program material.

T H E O R I G I N O F T H E V O I C E I N T H E H O R N

Radio has always avoided acoustical recordings, using them merely as quaint period setters, touting them for their curiosity value, or reluctantly transcribing them when their recorded material is of necessary and/or historical musical interest. With the exception of the VOICE IN THE HORN, the regular production of a series is not currently being undertaken by any person, station or network.

In 1973 I began researching, writing, and recording such a series. Drawing mainly from my own collection of acoustical recordings, I transcribed at home from Discs and cylinders on my specially built transcription system. Final production was undertaken in the studios of KUOP-FM in Stockton, California. The first program was heard on KUOP in April of 1974; the series still continues, and is going into its second year of production at time of writing.

Guiding the VOICE IN THE HORN is an "entertainment through historical perspective" format. Researched insights into the social conditions, political events, and general atmosphere of the times constitute and color the presentation of the recorded materials.

For each one-hour program I build a theme upon a single musical type of genre, opera, composer, performer, record type, historical period, etc. Since listeners tend to avoid programs found interesting mainly to devoted enthusiasts or specialists, the VOICE IN THE HORN rests solidly on a historical platform, and its primary interest must of necessity be to entertain. Through the VOICE IN THE HORN I present acoustical recordings in a style palatable, informative, interesting and enlightening to the uninitiated listener while of the interest and accuracy expected by a knowledgeable collector, researcher, or enthusiast.

PLANS TO OPEN AS A FORUM

If the initiation of the program proved to be a very difficult process, its continuation is problematical because of the steady depletion of time and material. I have found my collection of records, knowledge, and research materials too soon restricted. I have begun therefore to seek out new sources of program material from such collectors as members of the Society.

I took the first step in this direction last year. In a letter accompanying last year's dues payment, I approached Treasurer Barry Williamson with the suggestion of contributing to the program. He accepted my invitation and challenge. Over a period of several months Barry kindly sent me three programs in rough form which I produced into three one-hour programs. His first attempt proved to be quite good; his second and third were excellent, and admirably received.

Because of the success of Barry Williamson's shows and because of the growing interest to date from enthusiasts in the United States, England, and Scotland, I am now offering this program as a forum on which acoustical record collectors and researchers world-wide can share their knowledge and collections with the listeners of the VOICE IN THE HORN.

WHY CONTRIBUTE TO THE VOICE IN THE HORN?

Three factors make the VOICE IN THE HORN unique and worthy of your participation. First is the historically entertaining emphasis in the presentation of material. Second is the quality of the final transcriptions. Because of the unusual sound characteristics of the records and their extraordinary amount of surface noise, I have built electronic equipment which filters out unnecessary sounds and boosts the level of usable audio material. This equipment I employ in the final production of the program. Barry Williamson wrote of his pleasant surprise at the improvement in quality of the sound of his taped program material:

"I was impressed by your improvements in the record transcriptions.... My transcriptions turned out better than I had expected, but your work on them brought them back to a standard that I considered unattainable from discs in that condition. The rather rare programmes of early records which the BBC produce are usually noteworthy because of the extraordinary amount of scratch and poor sound produced. I suspect that their general disinterest in such material results in their inadequate treatment."

I agree that general disinterest breeds inadequate treatment. I also strongly believe that the prevalence of unaided, unequalized, "natural-sounding" transcriptions in turn causes broadcasting management to reject the idea of acoustical record programs. Given the capabilities of modern technology and the sophistication of today's audience, however, clean transcriptions are quite obtainable, and are indeed the primary prerequisite of a successful program.

The third factor contributing to the uniqueness of the VOICE IN THE HORN as a medium, meriting participation is its capacity to serve as a popular forum for the dissemination of ideas, information, and acoustical transcriptions. Many local and international organizations and societies

exist to encourage and promote such exchanges. These are limited, however, to the serious enthusiast. The general public outside of KUOP's 100-mile listening radius can currently hear pre-1925 recordings only through sporadic programs presented by the BBC, or in America by local (and usually public) radio stations. As a cooperative effort of the world's foremost collectors and researchers to present to a wider audience the performers, their music, lives, and ideas of over half a century past, the **VOICE IN THE HORN** is becoming recognized and respected as an authoritative, entertaining, and valuable audio presentation.

The process of contributing to **THE VOICE IN THE HORN** holds exciting potential. The program exists as a regularly programmed audio outlet through which we can share our collections and knowledge with an audience beside ourselves and beyond our small, select organizations. Preparing a program can serve as a quite pleasant means of collecting, organizing, recording, and permanently storing our high quality acoustical transcriptions and research.

HOW TO CONTRIBUTE TO THE VOICE IN THE HORN

Your first step is to decide upon a theme and method of presenting it. Some themes already used (but not closed to redoing) are: Music of WWI, Uncle Josh, Edison Operatic Discs, The English Character, and Ragtime – The Root of Jass and Evil. Although some research may be necessary on your part, your present knowledge, common sense, and ease in working with the materials already at hand usually dictate the best way to treat your theme. Developmental, historical, and stylistic approaches may be used exclusively or in combination in the theme's exposition and presentation.

Next, write the script. The script's purpose is to introduce, provide background on, and tie together the recordings. I will accept scripts in rough form (i.e., in legible notes of your basic research with intent or direction); however, I would much rather receive scripts in ready-to-read commentary form. I will then do the actual narration for the program, maintaining the continuity, personality, and identity of the series. You will of course be given full credit for your recordings and script material.

After you have written the script and know the records which you will be using, record only the records on to either $\frac{1}{4}$ or $\frac{1}{2}$ track, mono or stereo tape recorded at $7\frac{1}{2}$ ips. If you wish, use all channels singularly for the most efficient tape utilization. Cassette recordings can be accepted only if Dolby noise reduction is employed and only if the recording equipment and tape are of extremely high quality. To keep noise to a minimum on reels, use only the best quality tape suited for use on your machine.

Two rules of thumb to follow while recording:

1. Keep the recording free from any such extraneous noise as machine motor, noise, hum and buzz, conversations, footsteps, etc.
2. Record the records the way in which the finished tape sounds best. If you have invested in electronic transcription equipment, then by all means use it. But if you find that you get better results by placing a microphone a few inches or feet away from the bell of the horn, then do not hesitate to record via this method. Experiment! You may be surprised. For example, some of the clearest, richest, cleanest sounding 2-minute Gold Moulded transcriptions I have ever heard were recorded employing a flexible gooseneck tube: one end was attached to the reproducer and the other was buried in a down pillow three inches away from a very good condenser microphone.

Such problems as rumble, hiss, frequency peaks or deficiencies can be diminished or eliminated during final studio production through the use of my specialized re-equalization equipment. However, the better your tape sounds to begin with, the better the final product will be.

Taped selections should be recorded in order, but exceptions can be made if you are using several machines and/or recording set-ups. In any case, include with your tape a typed (or neatly handwritten) index to the recordings in the order they are placed on the tape. This index should include Title, Writer/Composer, Performer(s), record Company and Number, and Date (if known) of each recording.

Aim for 45 to 50 minutes of recorded material, depending on how much you write into the script. I will take all of your material and produce it into a finished program 56 to 59 minutes long. You will get full credit for the program, as well as a master quality tape of the finished program as it will be heard on the air. Heard presently only on a non-commercial radio station, the VOICE IN THE HORN brings in no income at this time to its creators. If the series is ever sold to any concern, your written permission will be requested to release your program. Upon receipt of your permission, payment will be sent for whatever amount your program(s) contribute to the sales profit (figured on a per program basis). Of course, if this amount or arrangement is not acceptable, your program will be withheld from distribution.

INVITATION TO CONTRIBUTE TO THE VOICE IN THE HORN

The organizational framework is well established: production facilities and technical capabilities are my offer, airtime is guaranteed, and distribution efforts await a substantial and diverse number of completed, polished, packaged programs. The acoustical recordings, the knowledge, and the diverse ability to weld the two together into a viable, marketable, listenable product is in the possession of such creative and able people as are members of this Society.

Send all correspondence, whether queries, advice, or contributions, to :

David Giovannoni, [REDACTED] Walnut Grove, Calif. 95690 USA.

A sample stereo tape (cassette or reel) can be obtained for \$5.00.

PAST COMMENTARIES REFERRING TO QUEEN VICTORIA'S RECORDING

In a copy of "The Talking Machine News", published early in 1904, the editor of the day included the following item:-

"Sir John Harrington was the only person who succeeded in inducing the late Queen to talk into the phonograph, and she did this only when he explained to her the immense weight that a message from her to the Emperor of Abyssinia, conveyed in that fashion, would have upon the Monarch of Ethiopia.

"Queen Victoria stipulated that once her record had been delivered to the Negus, the record should be destroyed.

"Menelik was so delighted at hearing the Queen's voice that he promptly demanded that the record should be handed over to him. But Sir John was obliged to defer to the command of the Queen, and stamped the record to pieces in the presence of the Negus.

"This is from the States. It is a good story; we do not, however, guarantee its authenticity."

From what I remember, it was the responsibility of the Earl of Denbigh, the Chairman of the Edison Bell Consolidated Phonograph Co., Ltd. who was entrusted with the delivery and destruction of Queen Victoria's recorded cylinder which had been recorded by "Edison Bell".

I believe this was the story told by James Edward Hough, who was General Manager for Edisonia Limited at the time, the manufacturers of Edison Bell's records.

Nearly forty years later, the weekly "Answers", carried an article about what recorded heritage we have and mention was made of Queen Victoria's record, but in my opinion, the contributor, a Mr. T. Illingworth, appears not to have had a very clear understanding of the circumstances which gave rise to the recording. He wrote:-

"Hidden away at the Old Edison Bell premises at Peckham, dust-covered and unheeded for the better part of half a century, there was a cylindrical record. It was unearthed, played, and the needle (sic) wheezed out squeaky words — the words of Queen Victoria, 'Her Imperial Majesty, the Queen Empress, speaks to Abyssinia.'

"Her speech sent greetings to the Black Lion of Judah.

"It took Edison both time and trouble to wear down the old queen's prejudice against 'these new-fangled ideas' before she would consent to send a speech to the Emperor of Abyssinia, and in succeeding, he handed down to posterity the first recorded speech of Royalty."

Thus is Talking Machine History distorted!! Without any contradictory data, such a story is plausible and acceptable, and much of our "knowledge" of the talking machine's past has been accepted on similarly presented stories. A case in point is that of Fonotopia Records being due to the "genius" of Baron D'Erlanger — This was not so, and if you wish to know how and why the Fonotopia records came into being may I suggest that you procure a copy of the June issue of member Ernie Bayly's magazine "The Talking Machine Review" in which appears the first instalment of my story of the Fonotopia records. Based almost entirely on my own researches, the series has been called "A Fonotopia Fragmentia" as I am not able to present the complete story. There will be a number of original advertisements included.

My grateful thanks to fellow researcher and member, Karlo Adrian of Denmark, for giving me the "Answers" reference.

KING EDWARD VII's RECORDING

Reported in the May 1904 edition of "The Talking Machine News".

"King Edward, accompanied by Queen Alexandra, inspected Dr. Paulsen's invention, the Telegraphone, in the Spring of 1904 and the King recorded, 'I find this a very beautiful and interesting invention. I am sure it will be of great benefit and value in times to come.'

"The Queen was presented with the record by the Directors of the Company."

The Paulsen interests did have an English registered company. I wonder if the recording still exists in the Royal archives. I assume it would be on a short length of magnetised wire?

Frank Andrews

ADDENDUM TO THE REPORT OF THE LAST MEETING OF THE SOCIETY IN 1931 PUBLISHED IN THE JUNE 1976 ISSUE

Representatives of the "Talking Machine and Wireless Trade News" attended at the demonstrations of the Kingston Home Recorder and they printed the following in its April issue.

"By the kind invitation of the Hon. Secretary, Mr. R.H. Clarke, we attended a meeting of the City of London Phonograph Society on March 19th, held at the Food Reform Restaurant, Holborn, where Mr. Arthur W. Kingston gave a demonstration of his Kingston Home Recorder already described in these columns.

"With microphone, portable gramophone and a small amplifying unit, the results were splendid and a banjo duet came through very well, likewise a speech we made to the amusement of those present.

"The City of London Phonograph Society was originally formed for Phonograph enthusiasts, but now it has "Radio" added to its title."

FOOTNOTE: Mr. A.W. Kingston's company received a Receiving Order on July 11th, and a public examination of its affairs was due in London on October 6th.

PAPER AND THINGS

by George Frow

Following my reports in the April issue of the efforts of Members to try and conjure better electrical reproduction from cylinders, Joe Pengelly reports progress that has brought a letter of acclaim from the Library of Congress in Washington, and asking to be kept informed particularly of his progress in gathering sound from 2-minute wax cylinders. Our friends at West Orange are also enthusiastic, and may we look forward to a practical outcome in the form of some rare cylinders being put on disc for next year's Centenary?

Tony Besford has sent me a catalogue of a phonograph and disc machine auction, not unusual

these days, but this one is from Paris and the auction was on 9th June. It shows that the several large auctioneers in this country are not alone in dealing with this sort of material, which was little more than dustbin fodder not so long ago. As expected, most of the machines are French, but I note an English Decca Portable, a 'Polly Portable' from America, and a 'Peter Pan' clock from Heaven only knows — Switzerland perhaps. It was not a remarkable batch, but one lot, a Pathé with two horns and two sound-boxes and type not specified is referred to as having a 'stereophonic effect'. I doubt if that was the original intention, lack of spare volume was always a drawback with early talking machines, and two soundboxes following one another closely would give a roundness to the output.

My appeal in the April issue for information record cigarette cards has met with a pronounced silence. Could it be that none of our Members has any of these cards? I hardly think so as there's nothing gramophonic and phonographic that's not represented among us; I do feel that if the holders of the copyright of the article allow us to reproduce it, we should try and repay kindness in a practical manner. If you have little records out of cigarette packets and they are not 'covered' by the article, please do write and let us know about them.

I read that the Science Museum is offering a Science Museum booklet called "Thomas Edison: Professional Inventor", by Thomas P. Hughes, and published by H.M. Stationery Office at £1. Prof. Hughes is with the Department of History and Sociology of Science at the University of Pennsylvania, and has managed to condense his version of Edison's life to less than 50 pages. I have not yet seen this booklet for myself, but a review describes it as 'an excellent introduction to a fascinating subject', and if that platitude doesn't move you to it, may I suggest that it seems 'cheap at the price'.

FROM THE "ISLINGTON MERCURY" OF NOV. 15th, 1902

It has often been desired that Phonograph records should be made imperishable and comparatively indestructible. The idea that the human voice, with its natural inflections and force, might be preserved for a comparatively indefinite period, is one which would naturally appeal to the sentiments of those who had lost a dear friend and longed to possess some treasured remembrance of that departed friendship.

For a long time the idea was scouted by "scientists" as an impracticable dream, worthy only of the romancer. It was thought that the records, being necessarily made of a soft and plastic material to receive the vocal impressions, must succumb to the ravages of time and of wear and tear.

A new process record was recently put upon the market, it being moulded from the original wax "master" record, out of celluloid. You could throw it about and kick it, like a football, from one place to another, and yet could do it no perceptible harm.

But it was doomed to failure. The advantage gained in the one respect was altogether outweighed by the disadvantages in others, the chief of which being that, in reproduction, the effect was quite harsh and disagreeable to the ear in comparison with the ordinary composite-wax record.

But just as hope had been practically abandoned, Edison announces that he has solved the problem of durability.

The ordinary record which is made of wax, is placed between two gold electrodes. The air is then

exhausted and into the vacuum is passed a spark which produces a thin vapor of gold and which is deposited in an extremely thin layer upon the record. This is covered by a thin electroplate of copper.

The wax is afterwards removed, and what remains is a thin tube upon the outside of which is a perfect counterpart of the original. Then the inner and golden portion of this thin tube is coated with silver to strengthen it, after which the copper exterior is dissolved (it being used merely as a support until the silver coating has been applied to the inside) by hydrochloric acid, and what remains is the perfect duplicate in gold of the original wax record.

It will be obvious from the foregoing that the question of cost is the one which will most militate against the general use of this process, but when it is a question of special interest in regard to which cost is comparatively immaterial, it may be said that the problem has been solved.

The commercial employment of this process for record manufacturers is by no means out of the question, because the record can be tightly packed, and then an excellent pattern is produced from which any number of duplicates in composite wax or other suitable material can be moulded. It is a mistake to suppose that nothing but wax will do for cylinders. I believe that wax is a very suitable material for the purpose, but there may yet be discovered various other substitutes which may prove to be very much better than wax.

H.S.

PHONOGRAPH.

generally came to the conclusion that the difficulties to be overcome rendered it impossible, even if it were thought desirable, to effect any improvements in this direction.

Phonetic science, as the basis of a phonetic alphabet, has been pursued, and results of various degrees of accuracy obtained, by the following and many other writers:—

English.—Arnold, Alexander Melville Bell, Darwin, De Staines, Donaldson, A. J. Ellis (the latter worked in conjunction with Mr. Pitman in the formation of a phonetic alphabet and the introduction of phonetic spelling from 1843 to 1849), Elphinstone, Herschel, Holder (1669), Holdsworth and Aldridge, Sir W. Jones, Latham, Lyle, Max Müller (the most eminent living authority on phonetics and the science of language), Mitford (author of the "History of Greece"), Sheridan, Smart, Horne Tooke, Walker, Wheatstone, Professor R. Willis, and Dr. Thomas Young.

Foreign.—Becker, Bopp, Cubi, Flügel, Fürst, Grimm, Haldenian, Kaltschmidt, Kempen, Klopstock, Kratzenstein, Schmitthenner, Thibaudin, Volney.

PHONOGRAPH, the name given by its inventor, Mr. T. E. Edison, of New Jersey, to a remarkable machine for recording and reproducing sound. The phonograph had its origin in connection with the telephone, for it was while Mr. Edison was experimenting with the latter instrument that the idea of the phonograph occurred to him. The nature of the articulate tones of the human voice is explained in our article **PHONOLOGY**. The instrument devised by Edison was intended to *stereotype* these voice vibrations, and thus enable them to be at any time reproduced.

It consisted originally of a brass cylinder (A, fig. 1 in our Plate) about 10 inches long and 3 in diameter, on the surface of which there was a very accurately cut spiral groove of a V shape, the threads of which were about one-tenth of an inch apart. This cylinder was mounted on an axis, B, turned at one end into a screw of the same pitch as that of the groove on the cylinder. The axis was either turned by means of a handle, while the regularity of the motion was maintained by means of a heavy fly-wheel, or it was driven, as shown in our Plate, by a weight acting on a train of wheel-work, the speed of the whole regulated by an adjustable "fly." A sheet of tinfoil was fastened smoothly round the surface of the cylinder, and a mouth-piece, of the form shown at C, was placed close to the latter, supported in such a way that its distance from the surface of the cylinder might be readily adjusted. The mouth-piece directed the sound-waves of the voice against a thin elastic metal disc, about one-hundredth of an inch in thickness. At the back of this plate there was a small steel point, carried by a lever-spring, and connected with the centre of the disc by a wire, which was interrupted by one or two small pieces of india-rubber tubing, to deaden the vibrations. The point was so adjusted that it gently pressed against the surface of the tinfoil just over the spiral indentation of the groove. Any vibrations therefore of the disc were transferred to the steel point by means of the piece of rubber tubing. If the cylinder were set in motion, the screw thread on its axis caused it to move lengthways as it rotated, thus keeping the spiral groove always under the point. When the metal diaphragm was at rest and the cylinder in motion, the point marked a spiral line of uniform depth on the tinfoil. When the disc, however, was made to vibrate by speaking or singing into the mouth-piece while the cylinder was kept in motion, a series of dots or indentations was produced on the tinfoil (shown magnified in fig. 2), the depth of which represented the densities of the different portions of the sound-waves intercepted by the disc. The tinfoil, being a non-elastic substance, retained these markings permanently. Although they appeared to the eye as a series of dots or points, yet, when examined by the microscope, they were each seen to have a distinctive form, and a

PHONOLOGY.

longitudinal section presented an outline closely resembling the jagged edge of a König's flame.

The chief objection to the above form of phonograph was that the sound-marks made on tinfoil were metallic and nasal—sometimes indeed a squeak. To obviate this objection, in 1888 Mr. Edison improved the instrument by substituting a composition of wax for the tinfoil, and by other important contrivances, by means of which he entirely got rid of all harshness of tone. The instrument in its most recent form is shown in fig. 3 in Plate.

In external appearance Mr. Edison's wax cylinders are like ivory napkin or serviette rings, only rather larger, and about three inches long; they fit on a small iron rod, which is put in rapid motion when wanted by a little bichromate galvanic cell A. When Mr. Edison, in the earlier period of his experiments, desired to use one of the cylinders over again for new matter, much time was wasted in passing it through the apparatus. He now arranges a minute knife upon the same arm which bears the diaphragm stylus. The knife cuts off a shaving, and the diaphragm stylus follows in its wake—both operations being accomplished at once. Wax cylinders are made thick enough to allow the indented surface to be planed off twenty times or more, so the same cylinder can be used for as many different transcriptions. Another new device perfects the method of duplicating phonograms containing matter which may be worth selling, such as books, music, sermons, speeches, or plays. When a phonogram of special interest or value is obtained, which it is desired to multiply, it is coated electrically with nickel until a thick plate is obtained. This plate, when detached from the wax and pressed against a fresh sheet of warm wax, gives an extra reproduction of the original phonogram: and such duplicates may be made so easily and rapidly as to cost scarcely anything. There is said to be no perceptible or audible wear in the wax phonogram, no matter how frequently it is made to repeat a message, but it is obvious that when once an electrotype mould has been taken from one, a duplicate may be produced not only in wax, but in metal if required; by repeating the electrotype process records can be obtained calculated with reasonable care to last for ages, handing down the tones of the voices of persons now living as easily as their hand-writing to future generations. In fig. 3 A is a bichromate cell, which drives a small electro-motor contained in box C, with regulator B, that actuates the phonograph cylinder D, which is secured to the axis of the screw E. H is a frame extending across the wax cylinder, and carrying the recording mouthpiece, A, and the repeating mouthpiece, B, to either of which an india-rubber tube can be attached. That used for speaking into is shown at X, and that for listening to the contents of phonogram, with its two ear branches, at Y.

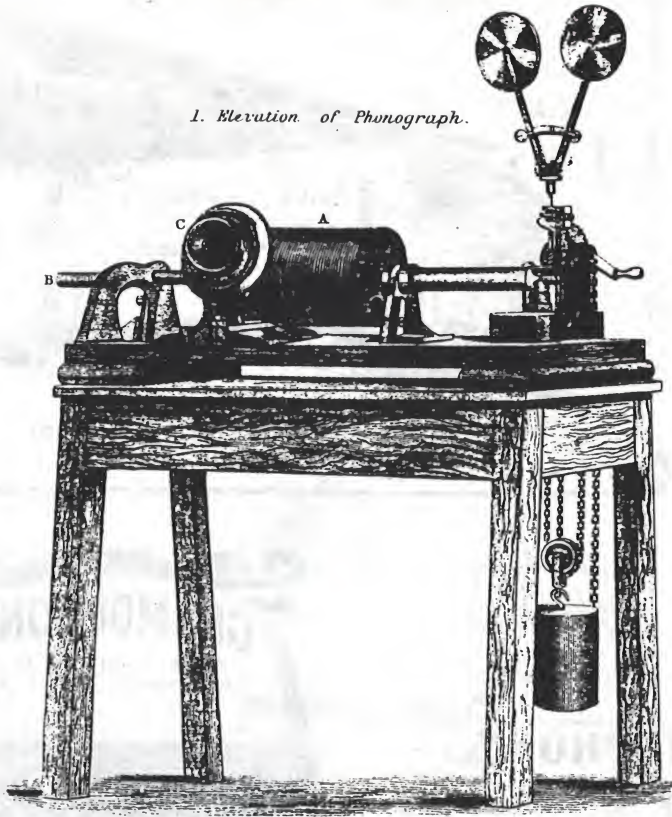
PHONOLITE (Gr. *phōnos*, sound; *lithos*, stone), or Clinkstone, a micro-crystalline igneous rock, having a ringing sound when struck with the hammer, and consisting essentially of orthoclase feldspar (sanidine), hornblende, and the mineral nepheline. This rock is an old lava, containing upwards of 60 per cent. of silica.

PHONOLOGY, sometimes also called *Phonetics*, is the science which deals with the elementary spoken sounds of language; and its principal divisions are—firstly, the ascertaining of how many various sounds a language contains, and secondly, of the means of representing those sounds by combinations of signs. Taking the English language of the present day as an example of this most interesting branch of science, it teaches us that we possess in all forty-five sounds, which are composed of fourteen pure vowels, five mixed vowels or diphthongs, two aspirates and twenty-four consonants.

The fourteen pure vowels are as follows:—a in fat, a in fare, a in fame, a in far, a in fall, a in want; e in met, ee in meet; i in pit; o in not; o in note; oo in food (also u

PHONOGRAPH.

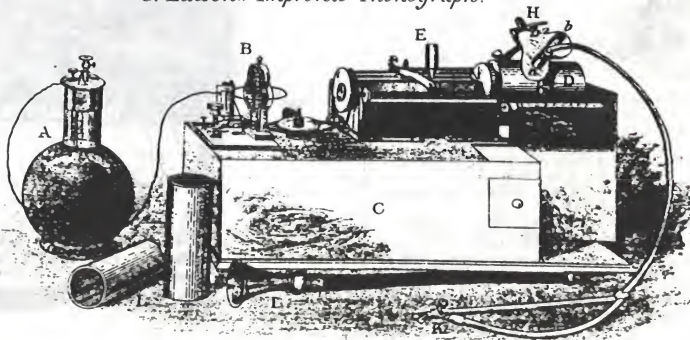
1. Elevation of Phonograph.



2. Enlargement
of indentations
on tinfoil.



3. Edison's Improved Phonograph.

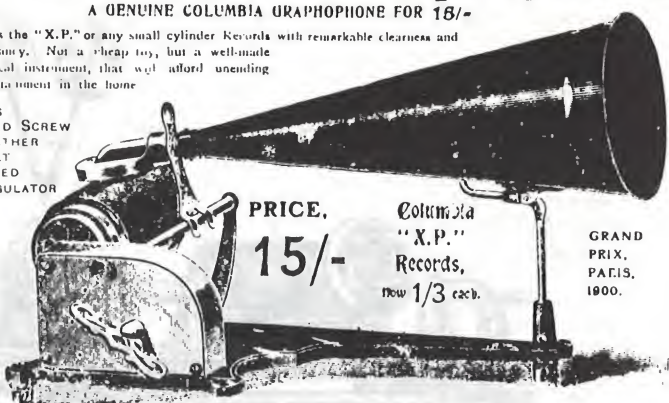


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NEW YORK, PARIS, HULL, CHICAGO

The Columbia Graphophone advertisement appeared in *The London Magazine* for November 1903. Imhof & Mukle were still advertising musical boxes with Berliner's disc gramophone in *Harmisworth's Magazine*, May 1901 (below) but three years later in *The London Magazine*, only orchestrions and player pianos were mentioned along with HMV gramophones (right).

THE GRAMOPHONE.

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OF THE
TWENTIETH
CENTURY.



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